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BY T. WILLIAMS. Pr. 6d

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PREFACE.

THAT in this polite Age, Psalmody has, comparitively speaking, but few Admirers, is a stubborn fact; and some persons would do well to consider if their ridiculous manner of Performing it, be not a principal cause of its present undeserved Situation. But in hopes its Reputation may be, at least in part, recovered, several hints are dropt in the following pages, not very often to be met with in treatises of this nature. If they attract the laudable Ambition of young Psalm-singers, and be not altogether useless to the more Proficient, they will not be repented of.

With respect to this little Work, I only add, my aim was to render it (by its Contents, Size, and remarkable

Cheap-

Cheapneſs) its own Recommendation; whether it is or not the candid Public will decide.—— If any object to the ſmallneſs of the Type, &c. ſuch are requeſted to obſerve that the deſign of this was, not to render larger Introductions uſeleſs, but to accomodate thoſe who prefer a ſmall one. If a larger is deſired, I beg leave to refer my Readers to the New Univerſal Pſalmodiſt.

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INSTRUCTIONS in MINIATURE for learning Pſalmody.

THE Firſt thing to be attained in this (as in every other) Art, is a Knowledge of the Characters whereby it is expreſsed: for, the Man who attempts practiſing Muſic without ſome Acquaintance with the Notes, acts little wiſer than the Child that trys to read, before he has been taught his Letters.—— The CHARACTERS uſed in Muſic, eſpecially Pſalmody, ſhall therefore be firſt explained.

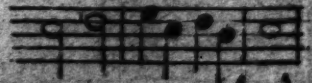
Lines and Bars.

A Stave (marked thus) conſiſts of 5 lines with

with their intermediate Spaces, whereon notes and other Characters are placed; but when a tune exceeds this Compass, we add

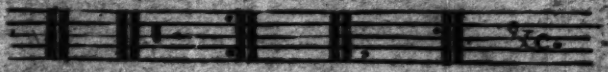
2. A Ledger Line (——) or more than one, if necessary; as in the following Example. — Note, in counting the Lines or Spaces, begin at bottom.

3. A Single Bar (|) partitions the music into certain short and regular divisions, which divisions are also called Bars.



4. A

4. A Double Par (𝄁) divides the notes into longer parts, as the lines of a Pſalm Tune, or the movements of an Anthem. — When one, or more ſhort ſtrokes are added, they denote the final Concluſion of a piece; but theſe are frequently omitted. — When two dots, or more are ſet on either, or both ſides the Double Par, they denote a Repeat. (See Repeats, N°. 31.)



5. A Slur (⁀ or ⁀) is a curve ſtroke, drawn over or under any number of notes; ſhewing in vocal muſic, they are to be ſung to one Syl-

Syllable. —A Figure 3 placed with the Slur (and ſometimes without it) intimates that thoſe three notes, above or below which it is found, are to be performed in the time of two. A figure 6 ſo placed, is in like manner to ſhew that ſix notes are to be performed in the time of four. (See Hold, Nº 27.)

Another uſe of the Slur is this; when part of a tune is to be repeated, except the laſt Bar or two, thoſe bars are marked as in the firſt following Example. The three firſt bars of which

are

are the three laſt of the fourth line of Buxton new tune; the Repeat placed at the firſt double bar is to ſhew you muſt begin again at the beginning of the third line, which alſo has a Repeat, (See the Tune, Pſalm Mint Book 3, P. 118) and ſing it as before, till you come to thoſe two bars over which the figure 1 is ſtured, and inſtead of them, take in thoſe with the figure 2, to complete your tune; as in the ſecond Example.

Ex. 1.

To praiſe the Savior's name Savior's n.

Ex. 2.

To praiſe the Savior's name

Note

Note, ſometimes the figures are put without ſtrokes

Braces and Cliffs.

6. Braces ({ or [ ) of any ſize, ſerve only to ſhew how many Parts are to be performed in Harmony, that is, at one and the ſame time.

7. The G Cliff (𝄞 or 𝄞) diſtinguiſhes the Treble or upper part, and is therefore called the Treble Cliff. It is now very cuſtomary to put this Cliff to both the middle parts alſo, as being more eaſy and convenient.

8. The C Cliff (𝄡 or 𝄡) if placed on the

* The reaſon of the Cliffs being called by the names of Letters, as G Cliff, &c. will appear further on. See P. 21

third

third line marks the Counter (by some called the Contra Tenor) part; if on the fourth line, the Tenor part. Hence it is reckoned either the Counter, or Tenor Cliff, according to its Situation.

Formerly this Cliff was placed on the lowest line of the upper part, or Cantus, instead of the G Cliff.

The F Cliff (𝄢 or 𝄢) is always appropriated to the Bass, or lower part; and thence called the Bass Cliff.

Notes and Rests.

10. A Breve (𝅜 or 𝅜) is the slowest note now in use, and equal in time to 2 Semibreves.

11. A Semibreve (𝅝) i.e. half a Breve, con-

continues the ſound as long as 2 Minims, 4 Crotchets or a adequate number of leſſer notes.

12. A Minim (𝅗𝅥 or 𝅗𝅥) is half a Semibreve.

13. A Crotchet (♩ or ♩) half a Minim.

14. A Quaver (♪ or ♪) half a Crotchet.

15. A Semiquaver (𝅘𝅥𝅯 or 𝅘𝅥𝅯) half a Quaver.

16. A Demiſemiquaver (𝅘𝅥𝅰 or 𝅘𝅥𝅰) half a Semiquaver. —— Obſerve the tails of theſe laſt three kinds of notes, are frequently tied together, and turned upwards or downwards at pleaſure. The Notes tyed together generally go to one Syllable.

Ex.

Come ye be-fore him and re-joice. 17. Reſts

17. Reſts (𝄻 𝄼 𝄽 𝄾 𝄿 𝅀) are correſpondent to the Notes from which they receive their names. For inſtance, a Semibreve Reſt (𝄻) ſhews the ſinger muſt pauſe or reſt as long as he would have been ſounding that Note; and ſo the others, as they anſwer in the firſt of the following Examples. But here note that a Semibreve Reſt is a whole Bar Reſt in any ſort of Time; and when more Bars than one are to be ſilent, for brevity ſake in ſingle part Muſic, they are marked as in Example 2.

18. A Dot (·) when placed after any Note, or Reſt

Rest makes the Time of it half as long again.

Ex.

Time Moods.*

1°. Common Time Moods are C, ¢, ϑ or $\frac{2}{2}$, and $\frac{2}{4}$. The first of these marks the slowest Time; the 2d is a little quicker; the 3d and 4th full something quicker; & the last quickest, containing but 2 Crotchets in a Bar; whereas each of the others contain 4.

2°. Simple Triple Time Moods are $\frac{3}{2}$, $\frac{3}{4}$, & $\frac{3}{8}$. The first contains 3 Minims, the 2d 3 Crotchets, and the last 3 Quavers in a Bar. The first of these is the

* These will be explaind more fully a little further.

slow-

slowest, the others are proportionably quicker.

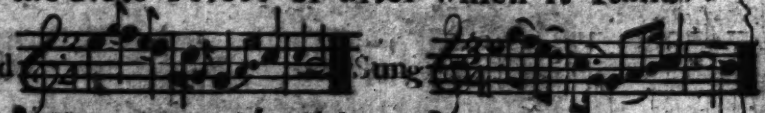
21. Mixed Triple Time Moods are $\frac{6}{4}$, $\frac{6}{8}$ & $\frac{6}{16}$. The first contains 6 Crotchets, the 2d 6 Quavers, and the 3d 16 Quavers in a Bar. — Some call these Compound Common Time Moods: the two first are Binary Measure.

22. Compound Triple Time Moods are $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$. The first containing 9 Crotchets, and the 2d 9 Quavers in a Bar. These are called Nonupla. — Here observe, in all the figured Moods, the upper figure intimates how many notes are required to make a bar, and the lower one their quality: that is how many of them make a Semibreve. Thus $\frac{6}{4}$ time contains six 4ths of a Semibreve [6 Crotchets] in each

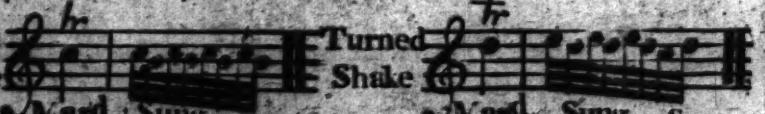
each Bar; and ſo of the reſt.

Graces.

23. The Apogiatura (𝅗𝅥𝅘𝅥𝅯) is a little Note, Commonly called a Grace Note, which borrows its time from the Note before or after which it ſtands.



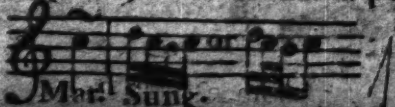
24. The Trill (tr or +) or Common Shake is either plain or turned.



Some mark a plain Shake thus tr; but this Character *r*, is commonly used for both, and indeed in Vocal Music, for Beat and Turn too. An open Shake is made on a whole Tone, a close one on a Semitone. The first of these Examples is open, the second close. But the reader will understand this better by and by.

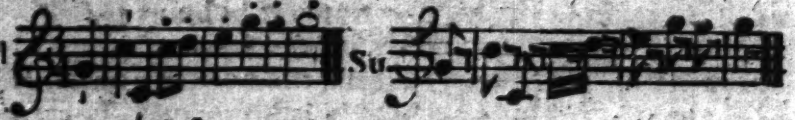
26. A Beat (𝆔 𝆕) differs from a Trill by beginning either on the plain note, or the half tone below it; whereas a Trill always begins from the Note above.

26. A Turn (∼) is marked and performed thus;



27. Stac-

27. Staccato marks(||| •••) are Strokes or Dots, placed over or under Notes, requiring them to be performed exceeding distinct. The dotted Notes must be sung soft.



Other Characters.

28. A Sharp(♯) when placed at the beginning of a Stave or Movement, shews that all Notes placed on that same line or space throughout, and their Octaves, are to be raised half a Tone above their natural pitch, unless this be contradicted by a Natural.—When a Sharp occurs accidentally, it only affects so many Notes as follow it on the

the same Line or Space without a Natural, in the compass of a Bar.

29. A Flat (♭) which is in effect exactly the reverse of a Sharp, sinks any Note or Notes it belongs to, half a tone.

30. A Natural (♮) takes off the force of either Flat or Sharp where it occurs, reducing the note or notes it affects to their original sound. As this is a modern Character, in old Music you will find a Flat used to contradict a Sharp, and vice versa, for want of the Natural.

31. A Repeat (𝄆 𝄇) denotes so much of a tune must be twice performed, as comes between any 2 of these marks. (See Double Bars, N° 4.) This mark 𝄇, when placed between the Staves, often signifies where the Words are to repeat, and not the Notes.

32. A

32. A Direct or Index (☞) is placed at the end of a Stave to shew on what Line or Space the next note in the following Stave of the same part, is placed.

33. A Hold (𝄐) is a Slur and Dot, placed over or under a Note, Rest, or Double Bar, and serves for the following uses. 1. It signifies such Note, Rest, &c. is to be held longer than usual. 2. It directs the principal Performer to make a flourish or Cantabile, while the others pause to give him opportunity. 3. In Psalmody it often serves only to distinguish the lines of Poetry. 4. It is placed at the end of the first part of pieces that conclude with their beginning, as Rondeaus, &c. and lastly, it is often put to any final Close in Grave Vocal Music. But the design of the Hold is generally pretty obvious.

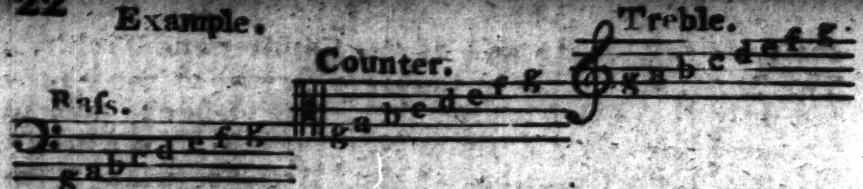
The

THE MUSICAL LETTERS.

What a Stave is has been ſhewn already; let it now be added, that every Line and Space is called by one of the firſt ſeven Letters of our Alphabet. The places of theſe are determined by the Cliff that governs them.—Thus where the belly of the G Cliff is (which is the 2d line) that line is G. Whatever line the middle of the C Cliff is found, that is called C. The place of the F Cliff is the fourth line, which it denominates F. And from theſe Letters all the Reſt of the ſeven are reckoned, either upward or downward. Obſerve, all Notes above the higheſt Line in the Treble Stave, are ſaid to be in Alt; and all under the loweſt line in the Baſs, are called Double, as Double F, &c.

Ex-

Example.



Here obſerve, that every Eighth or Octave, is called by the ſame Name. — Alſo that Notes, when placed on the lines and ſpaces, are called by the Names of the Letters; and when Sharps, Flats, or Naturals occur, G ſharp, A flat, B Natural, &c.

In the above Scale, commonly called the Gamut, you ſee the relation and Connexion there is between the ſeveral Parts in Muſic: and obſerve, the upper G in the Baſs, and lower G in the Counter, are uniſon, i.e. the

the ſame ſound. So alſo of the Counter and Treble.—
The Tenor part takes in the ſame Octave as the Counter; only that Cliff is placed one line higher to prevent Ledger Lines, as the Tenor Notes generally run loweſt.

Note alſo, the ſituations of the Cliffs, are juſt a Fifth above each other. The Tenor a Fifth above the Baſs, the Treble a Fifth above the Tenor. See Intervals 12.

All Muſic may be reduced to four, if not to three parts, though it be ſet in twenty, as theſe may include all the Varieties Harmony can afford. Their proper Order is this: The Treble (deſigned for Youth, or Female Voices) is placed uppermoſt; the Counter and Tenor come next, and the Baſs laſt: and if there be two Baſſes, the Inſtrumental is always put loweſt; unleſs they are both on

the

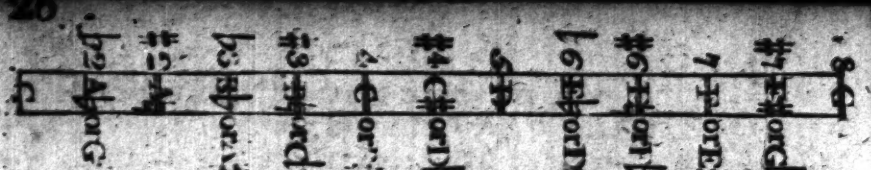
the same Stave, which is now very common in this case the Notes for the Voice are turned upward those for the Instrument downward except when both Parts are unison. But when double Notes (thus) occur in the Vocal Parts, or other Parts, you may take which you please; or if there be more Voices than one to a Part, take them both. ___ Note, the chief Air, or Melody, properly belongs to the Treble; but in modern Pieces, especially Psalm Tunes, it is placed in the Tenor which is the Part designed for public Congregations; and therefore, as before noted, commonly set in the G Cliff.

TONES, SEMITONES, and INTERVALS.

Tones and Semitones are degrees of Sound, which seem

seem best illustrated by supposing a whole Tone to be an Inch, and a Semitone half an Inch. The following Diatonic Scale is done on this plan, but in half the Size. It is called Diatonic because it goes by Tones; that is, without the Intervention of Flats or Sharps. N. The Figures shew the Names of the Intervals.

The larger distances are called whole Tones the other Semitones. The whole Octave is often divided into Semitones by the help of Flats and Sharps, as in the next Scale; which is called Chromatic, because it takes in the Semitones, to render the Music more agreeable.



By this Scale you may measure the distance of any Interval. For instance; from G to D is a Fifth, & by counting you may see it contains 7 Semitones; an Octave 12, &c. — Note, the ♯ 2d & ♭ 7th — the ♯ or redundant 4th & ♭ or defective 6th &c. are the same Sound. Observe also, the 3ds 4ths &c. are called Major, or greater; ♭ ones, Minor, or lesser: the 4th & 6th are called proper. — The latter Scale expressed on a Stave is thus:

KEYS.

By a Key is here meant a certain Note, which is always the laſt Note in the Paſs, and commonly in the Melody, of every piece of Muſic, to which the whole is related, and on which all the reſt depend. For though the different parts of a Tune, or movements of an Anthem, may be in different Keys; every muſical piece muſt begin and end in the Harmony of the laſt Paſs Note. This is the Key Note, and may be either of the ſeven aforementioned Letters.

Keys are but of two Sorts, Flat and Sharp: the Natural Flat Key is A; the Natural Sharp Key, C. All the other Keys are called Artificial, as being formed by placing Flats or Sharps at the beginning of a movement.

To know whether a Key be Flat or Sharp, examine its 3d if that be the greater or Sharp 3d your Key is Sharp; if a lesser or Flat 3d your Key is Flat. And as your 3. so will the 6th and 7th be, whether Flat or Sharp.

Note, the ♯3d is 4 semitones, & the ♭3. only 3, above the Key Note. Old Authors sometimes placed a Sharp or Flat less at the beginning than they ought, which is puzzling to young Beginners; but use will remove this difficulty, and in a short time the Learner will be well enough acquainted with all the common Keys, to know them

them at first sight.

SOL-FAING.

Sol-faing is a useful method of learning to sing by the use of certain Syllables, instead of the 7 Letters above mentioned. This practise is certainly laudable, as it teaches the situation of the Semitones, and often prevents (and might always) the trifling Use of Profane words. —— The common method of doing this, both in a Sharp and Flat Key follows in 2 Parts. The Notes marked * are Semitones. The Syllables used are only four. †

† The French have 7, Do, Re, Mi, Fa, Sol, La, Si, which some much approve; but they are not often made use of in Psalmody. —— The Old Gamut had the long names, G sol-reut, Alamire, &c. which are now omitted, as perplexing and unnecessary.

Sharp Key. Flat Key.

These Syllables are thus pronounced; Fah (broad as Jah) Sole, Luh, Me, &c. And they are regularly repeated, as often as the Compass of a Tune requires.

The Sounds Sol, La, Mi, &c. are not, as the Letters are, moveable only by the changing of the Cliff; but are changed from one place to another, by the use of Flats and Sharps. Now to find their situation, first enquire for the Mi, which is called the Master Note, and will direct

you

you to the reſt. —— To find your Mi, the beſt Rule is this. If your Key be Sharp, the Mi is a Semitone below the Key Note; if Flat, it is a whole Tone above. Or if that method ſeem too difficult, take this. Among Sharps, the laſt Sharp is always Mi. Among Flats, the Mi is a fourth above or fifth below the laſt Flat. Or if it ſeem ſtill eaſier learn by heart the following Rhimes.

One Sharp in F will fix your Mi,
Two always change it into C,
Three ſet it forward on to G,
And four remove it into D.

One Flat will lodge your Mi in E,
Another add, and A is Mi;
Three move it onward into D,
And four will lead it on to G.

When you have diſcovered your Mi, you will find the reſt in this order.

Above your Mi, twice Fa, Sol, La:
Below your Mi, twice La, Sol, Fa.

In

In further Practise, the Semibreves in the former Example may be broke into Crotchets, as follows.

NB. This, and so the other Lessons, may be tryed backwards as well as forwards; i. e. down again from Top to bottom.

Lessons of Intervals.

These Leſsons are intended to be ſung as in the Baſs, till the Learner can take the extremes in the upper part; then the intermediate notes may be omitted.

Time

TIME.

Time in Muſic, is quicker or ſlower, according to the Nature of a Piece, or the deſign of its Author. Its velocity, and the diviſions of it into even and uneven Quantities, are known by the Moods, which have been explained already. (See Characters, N° 19 to 22.) But here note, the Quickneſs or Slowneſs of modern Pieces, muſt be rather known by their deſign, or ſome Word added (as Slow, Briſk, &c.) than by the Moods themſelves.

There is another kind of Common Time not yet explained which contains 4 Minims in a Bar, though they are generally ſung as Crotchets. It commonly has this Mood C. This is called Allabreve Time, and was formerly much uſed for Church Muſic.

Beat-

Beating Time.

By Beating Time, is meant a certain regular motion of either Hand or Foot, to direct it. This may, and certainly ought to be done, without any great Flourishing with the Hand, or Stanping with the Foot. To avoid which let the Singer remember, the design of Beating Time is, neither to offend the Eyes or Ears of a By-stander, but for the direction of himself and others. It, is common in Vocal Concerts, and very proper, except in Public Worship, for one to keep the Time with what is called a Time Beater (which is commonly a small tight Roll of Paper or Parchment;) but if this be done louder than is needful for every Performer readily to perceive it, it is always disagreeable, and often ridiculous. Many Performers can

count

count the Time in their Minds without Beating it, & this, though difficult, is worth endeavouring for.

In beating Common Time, remember you are always to move your Hand twice down and twice up in each Bar, unless the movement be very brisk; then once down and up again is sufficient.

Triple Time is beat twice down and once up; Compound as well as Simple.

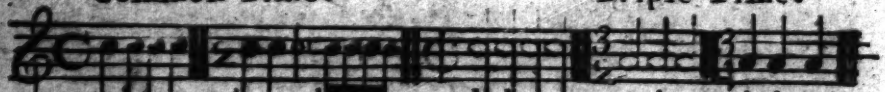
Mixed Triple, or Compound Common Time, if very slow, may be beat as Simple Triple; i.e. a Par of $\frac{6}{4}$ time like 2 of $\frac{3}{4}$: if moderate, the Hand may go down at the first, rise at the third, fall again at the fourth, and rise again at the last Crotchet or Quaver: if quick, it is sufficient to beat once down at the Beginning, & rise

rise in the Middle of each Bar. But here let the Instructitioner use his own Discretion. — The $\frac{12}{8}$ is beat like Common Time, twice up and twice down.

All that is commonly attended to in Beating Time with the Foot is, that it go down at the Beginning, and rise in the Middle of a Bar of Common Time; & that it go down at the first, and rise at the third part of the Bar in Triple Time. — You will frequently meet with an odd Note at the beginning of a Piece, or after a Double Bar; the time of which is commonly taken from the Double Bar next following, or immediately before: at this Note your Hand must generally rise. Sometimes a Movement begins with half a Bar, which must be beat accordingly. — The following short Examples will il-

illuſtrate theſe directions; where d. ſignifies your hand muſt go down, and u. it muſt riſe up. ——N°. For further Examples, ſee the Leſſons of Intervals, Page 32.

Common Time. Triple Time.



d. d u u. d. u. d d u. u. d d. u. u. d. d. u. d. d. u.

Mixed Time.

d. d. u. d d. u. d d. u. d. u. d. u. d. u. d. d. u. u.

Syncopation.

This is the moſt difficult thing in Keeping Time, because

cauſe here your Hand muſt go up and down while your Note is ſounding. Syncopation is the ſo connecting Bars, or parts of Bars, that Notes are driven out of their natural order, as in the following Example; where the Notes placed on the Bars belong half to one Bar, and half to the other. Theſe Notes and the ſlurred ones, are often called Driving Notes.

This Example is thus performed.

Gra-

We now come to the ornamental Parts of this Science, without some attention to which, though ignorant Persons may please themselves, none can ever gratify a good Ear, or do justice to a good Performance. To promote these beauties of Singing, the following directions are submitted to the Readers consideration.

1. Let your Gesture be decent and manly; avoid putting your Hand before your Mouth, or any other action that may hurt your Voice, or offend your Hearers.

2. Take care to have your Voice as clear as may be; Open your Mouth and Throat freely, but not wide; equally avoid Gaping, and Singing through the Nose.

3. Chuse the Part that best suits you; and remember

which

which Part you are performing. The Treble requires Delicacy without Tameneſs. The Counter, a peculiar Sweetneſs. The Tenor, a medium between effeminate Softneſs, and maſculine Robuſtneſs. And the Baſs, Gravity, Pomp, Solidity of Voice, and bold Expreſsion. N°. Some Perſons can feign a pretty good Treble; but, without great caution they are apt to get ſome diſagreeable Tone, which entirely ſpoils the Muſic.

4. Conſider the Compaſs of your Voice; never attempt to ſing thoſe Notes that will either force you to Squeaking above, or Grumbling below; but if you accidentally meet with any ſuch, you may often raiſe or lower them an Octave. Or if not, ſing them ſoft; which will make them both eaſier, and more agreeable.

When

When you ſing without an Inſtrument, take care how you Pitch your Tune, for much depends on this.——Pitch-Pipes, or Tuning-Forks (which are well known Inſtruments) will be very uſeful to direct you.

5. Pay a particular attention to your Subject. A Man who does not feel, or at leaſt ſeem to feel, what he is performing, has no reaſon to expect a Hy-ſtander will. Engage therefore in nothing where your Heart dare not join your Voice, and you will be in the way to imitate their Elegance and Simplicity, whoſe Muſic is as perfect as the Pleaſedneſs in which they dwell. Yet with your Earneſtneſs, be ſure to ſhun any thing like a Whine, or Snarling tone, a Shaking of the Head or Holding it on one ſide, for theſe are Faults, far enough from the

the Pattern just recommended.

6. Expreſs your Words with all the Politeneſs poſſible; imitate the Orator, rather then the Clown. Eſpecially avoid the harſh ſound of Y in the Terminations ly, cy. ly, ry, ty, &c. An error almoſt univerſal amongſt Pſalm-ſingers, yet as odious as it is common.

7. Be careful where you lay your Accent. And here obſerve that in Common Time, the firſt and third Part of your Bar ſhould be accented, and the third and laſt unaccented. In Triple Time the principal Accent muſt be on the firſt part; the third generally requires an inferior one, though ſome totally diſregard this. In or $\frac{6}{8}$ Time, the Accent lies on the firſt and fourth Crotchets or Quavers, with an inferior one generally on the third

third and sixth. ___ It is to be lamented that ignorant Composers often pay no attention to this, and so mislead the Singer.

8. Always notice the parts marked Forte or Piano, as also all the Words you meet with of that nature, whether they respect the Tune or Time.

9. Endeavour sometimes to express the meaning of your Words by your Stile of Singing. How disgusting would it be to hear a Man roar or bellow out, "Thy Words are sweeter to my Mouth than Honey"! Or another whine, with all the effeminancy of the Affettuoso Stile, "Let the Sea roar, and the Floods clap their Hands"!

* For the Meaning of these and other Musical Terms, see the Dictionary, Page 63.

10. Ne-

10. Never ſing yourſelf out of Breath, as there cannot be any juſt occaſion for it. Where there are no Pauſes, you may gain Breath by performing the Notes the more diſtinct. As for the old Pſalm Tunes, many wear out their Breath, by drawling them full as ſlow again as they were originally intended.

11. Remember your Time. Congregations which have no Organ, are very apt, by draging out the Minim to the length of the Semibreve, to bring Triple into Common Time, which has a very bad effect. Some Performers alſo, are apt to miſtake a Sicilian movement for a Jig; which leads them to perform that Muſic in a merry Stile, which requires a ſlow and affecting one. Another Error common among Learners is,

they

they ſuppoſe quick Notes, as Quavers, Semiquavers, &c. muſt always be performed quick; whereas the ſlowest Muſic is often put into theſe Notes, which (as before obſerved) is to be known either by ſome word affixed, or elſe the ſubject of the Piece.

12. In long Sounds, the Swell and Diminiſh (ſometimes though very rarely marked, thus & or together thus) ſhould be often introduced. That is, you ſhould begin very ſoft, encreaſe to the middle, and then diminiſh to the end. This, if done with Delicacy, has a fine effect, eſpecially with a Shake.

13. Touch all your Graces with Taſte; better omit than ſpoil them. The Apogiatura is a principal one; and if ſet before the plain Note, generally requires the

Ac-

Accent. The deſign of it is, that by leaning here you may come at the Principal more gracefully; and this little Note is commonly ſounded longer, as well as louder, than the others. — The Slur muſt have great Smoothneſs. — Staccato marks muſt expreſs a good deal of life and ſpirit; but if Dots are marked inſtead of ſtrokes, you muſt ſing ſoft as well as diſtinct. — The Trill (a difficult Grace) ſhould be done diſtinct and firm. In practiſing this begin very ſlow, and encreaſe gradually. The Beat & Turn are of the ſame nature as the Trill, and to be learnt in the ſame Manner.

14. You may ſometimes introduce either of the above mentioned Graces (eſpecially the Trill, which is wanted at moſt Cloſes) where they are not marked; but be

be very cautious of using too many, or such as will spoil the Music. An Instance of this we have in Islington Tune; the 2d Bar of the first and third line, is always printed thus, but generally sung thus which, disagreeing with the Bass, and the Organ where there is one, sounds very harsh. Another Example of the same kind, we have in the first whole Bar of the last line of Weston Favel; also the 3d Note of the 4th line of St Georges, which is commonly sung G.

Lastly, the Cantabile, (which is an extempore Cadence made by the principal Performer, while the rest stop) may be introduced where a Hold is placed for that purpose, but requires great Taste & Judgment, & common Singers had better make a good Shake only, than attempt it.

Transf-

TRANSPOSITION.

Transposition is the Removing any Tune into an other Key or Cliff, than that in which you find it, without changing the order of the Tones and Semitones, for the greater Conveniency of your Voice or Instrument.

Transposition of the Key, is done by the help of Flats or Sharps, which change the Mi, and by consequence all the other Notes. In Transposing remember never to change the Nature of your Key; i.e. from Flat to Sharp, or Sharp to Flat. Also that all accidental Flats & Sharps must be Transposed in the same Proportion as the other Notes. For Instance, if you want to transpose Sutton Tune, from the Sharp Key of F with one ♭, into the Sharp Key of G with one ♯, you must instead of the ♭ on B at

the

the beginning, place a ♯ on F, and ſet every Note a whole Tone higher; the accidental ♮ on B muſt be alſo changed to a ♯ on C. —— The Number of Sharps and Flats requiſite in every Key in uſe, are as follow.

In Tranſpoſing by Cliffs, if you put the Cantus from the C into the G Cliff, you muſt place it a third lower; if the Counter one note higher; if the Tenor, one lower; without changing the Flats and Sharps.

Thorough Bass.

This is the Pass the Organ or Harpsicord plays in Concert, which is accompanied by Figures which expresss the proper Harmonies to be played with each Note. This does not concern the Singer but the following Remarks which belong to this Head are worth Notice.

1. All Intervals are either Concords or Discords Perfect Concords are the 4th 5th & 8th __ Imperfect ones the 3d & 6th __ Discords are the 2d 7th & 9th (which last is the 2d accompanied with the 3d) the #4th & 5th (extreme Flat seventh. The 4th is considered such in two Parts. Any Concord struck with another close above it, is thereby made a Discord.

2. Cadences are Closes in Music, answerable to Stops in Reading; they are the 5, 3, 7 and 6, and the 7 4 5 3.

Fugues

Fugues and Canons.

1 In a Fugue, one or more Parts lead, & others follow, exactly imitating them. Imitations are much less exact.

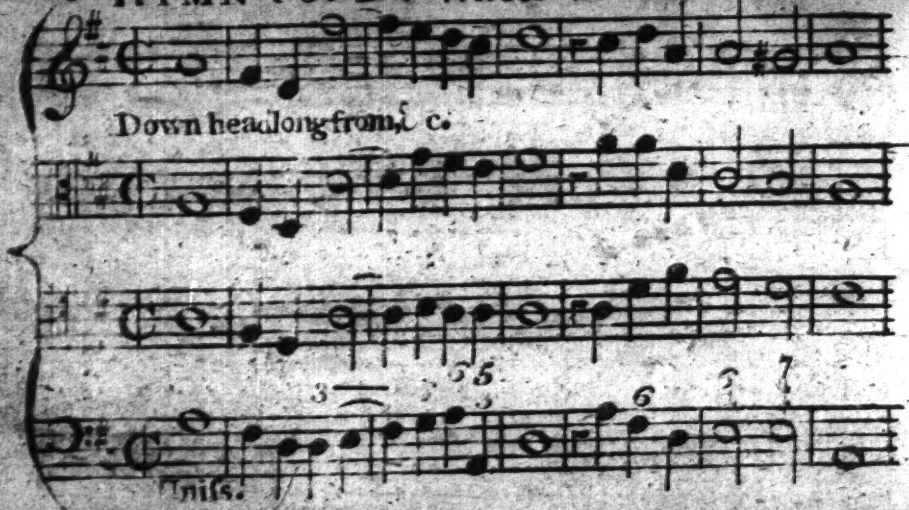
2. A Canon in Unison is sung thus: One begins alone, but when he comes to the end of the first Part, another begins the Piece & follows him. At the next Line a 3d begins, and they go on till each has been quite through the Piece. When the Canon is continued in one Stave, marks (S) are generally put to distinguish the Lines.

3. In Canons per Augmentation, the Notes in each Part are twice as long as those in the other. — In Canons per Arsin per Thesin, one Part rises [illegible] 2d falls to answer it. — In Canons Recte & Retro, one Part imitates another backwards.

Dic-

Adagio, (or Adº) very Slow.
Affettuoso, tenderly.
Allegretto, lively.
Allegro, (or Allº) brisk.
Alto, or Altus, the Counter.
Andante, distinct, exact.
Andantino, very distinct.
Bis, signifies a Repeat.
Canto, or Cantus, the Treble.
Chorus, full, all the Parts.
Crescendo, increase the sound.
D. Capo (D.C.) end with the beginning, as a Rondeau.
Diminº, lessen the Sound.
Forte, loud, strong.
Fortissimo, very loud.
Gratioso, with Taste.
Larghetto, pretty Slow.
Largo, or Lentement, slow.
Maestoso, slow, firm, grand.
Men, Mezzo, or Poco, less.
Piano, (or P.) soft, sweet.
Pianissimo, (or P.P.) very soft.
Prestissimo, very quick.
Presto, quick, fast.
Ritornello, Symphony; i. e. notes for the Instrument.
Semi-Chorus, half Chorus.
Siciliano, slow & delicate.
Solo, one part only.
Soprano, the Treble.
Tutti, all. (See Chorus.)
Verse, one Singer to a Part.
Vivace, with Life.

Hymn


Down headlong from, &c.
Finis.

A.W.
Unifs.
Canon

CANON in Unifon. T. W.